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GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2
CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: JAN 2000
EXTENDED BY: DIRECTOR, DIA
REASON: 2-301c (3 & 6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC70

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC70

TIME

#14 This will be a remote viewing session (edited for security).

PAUSE

Alright #10.5, the time now is 9:00 o'clock. For the past few minutes you've been looking at a overhead photo of the embassy compound in Iran. I want you now to concentrate and focus on the area identified as Area "J." When you feel that you are at Area "J," describe your location and surrounding to me, and let me know.

PAUSE

+05

#10.5 Feel like I'm at the...ah...corner of a building that's several...ah...several stories high. Brown-stone type, (mumble) construction. I...ah...I'm on a path that runs along this wall, the wall is to my left. A little door...a little (mumble) overhang (mumble), inset wooden door with several little glasses in it and a small simple...simple stoop... small little porch up there. It seems it's roughly in the middle of this wall.

#14 What's beyond this door?

#10.5 The...going on down the walk...ah...ends in...
ah...no, it goes around what I think is a low white wall. It comes away from the building.

#14 I want you to go to the main entrance of this building, go into the building, and describe what you see.

+07

#10.5 (Mumble) I'm...ah...in a veranda porch with a front facing wall, low that is...ah...it looks like ornamental brick. It has holes in it and I can look out through it off this porch. Several...I feel like there are several...ah...round, while pillars in this porch, which is...looks like it's cut into the building rather than projecting off of the building. Have the flavor of...ah...sitting chairs on the porch, like wrought iron or rattan, but they

look white.

#14 OK. I want you to take a good look around you, and remember outlooks and how it's arranged, so we can draw it latter. Now I want you to move on into the main building. Describe what you see inside the main building.

PAUSE

+13 #10.5 I am at a place (mumble) which I...ah...see a... the room feels offset to the right behind the porch. I...ah...feel that along the left is a...ah...up stair case to an upper level.

#14 Go to this stair case on your left and go up to the other level describing your surroundings as you go along, and let me know when you're on the upper level.

+15 #10.5 For some reason the...ah...stair case is offset along side the entrance so that unless...go way up in a corner to get on the stairs. I'm on the stair case of...ah...halfway...I'll try to get a feeling of the... I will (mumble) up the stairs. Behind me is a window that must be on the front of the building at the foot of the stairs. I am...ah...at the top...of the stairs...I am at the top of the stairs. I got a... ah...

PAUSE

+19 I am down from the stairs, a short distance...ah... to the right as though I walked off and gone right. There...I'm standing in a hall of...ah...looks
M hardwood floor. For some reason...ah...the hall to the right does not want to go as far as the hall to the left. Appears as though it ends closer to the stair well than the other side. 4

#14 OK. Go to your left then, and as you go down the hall...

+20 #10.5 Well, there are several things there such as rooms, it is a ways but not a far aways to the left.

#14 Are there any people on the second level?

#10.5 I'm looking for them now.

PAUSE

+22

Left and right side; I'm being drawn there, attracted to it. I've a feeling it's at the very end of the hall on the right side.

PAUSE

I have the feeling there's an outside exit off this hall, at the end of it, fire escape type thing. Not a room but a door at the end of this hall, second level or something. I'm trying to get into this room, but I...I lost my focus...so give me a couple of minutes.

#14 OK.

PAUSE

+28

#10.5 I have a room I would almost make a kitchenette. Appear to be several stainless steel sinks in a L-unit in a corner, cabinet, table in the middle, very peculiar. I am getting feelings of occupancy, but I cannot get the people, as though that are eating something there, talking or reading or...a window in the back over looks some trees. It's very peculiar, illogical, but it's there, I felt a...ah...white porcelain refrigerator inside the door, anyway, I'll work on it. Anything goes.

#14 OK. Are you still on the second floor?

#10.5 I think I am. I still have a feeling of height, looking out the windows I see the upper parts of trees and not the lower parts. It's as though it's a secondard kitchenette in a guest wing or something or guest rooms or something up in the second floor, but I might very well have lost myself to the...I don't know.

#14 OK. The...

+30

#10.5 I have a man who is reading, I looked...I'm getting the feeling this is not being used to read so much as it is a common area where people can go to read and a change of scenery, maybe a man at the end of the table appears to be reading, not eating and... ah...I'm sure not getting any better in this session.

#14 OK. Ah...I want you to forget the second level, I want you to move down to the first level. There's a room down on the first level I'm very interested in. When you get down to the first level, let me know.

PAUSE

#10.5 Yes.

#14 Alright.

#10.5 I'm getting a feeling of some...ah...of a real living room type of place, warm Persian rugs and nice chairs and things. I'm standing right off the foot of the stairs.

+34 #14 The room in this building that I am interested in is the main kitchen. I want you to find the main kitchen and describe what you see, especially the number of doors and description of doors leading into and out of this kitchen and what's beyond them.

PAUSE

#10.5 I...ah...

PAUSE

+37 I feel that I am in the same quadrant of the building I was before, but it looks much larger. Under the stair well, make a left, down the hall. As you make your left, I feel the dining area would be straight ahead. Down the hall to the...nearly the end there is a double door on the right, you go through the double swinging door, you're in the kitchen. Standing inside that door, you look to your right, there is another double door which services the dining room outside that way. There, on the left, are a series of large aluminum refrigerators or ice boxes, or things like that, it's a relatively large bank of them. Cutting tables and things in the middle of the room and I would want to say a single exit in the back left corner exits onto a small stoop of two or three steps down to ground level. That is the outside area. There is a...to the garbage bins and things, I think, out there. It's a little white door, single white door with a single glass pane in the top and you can't see it from the back because it exits from the end. You'd have to be standing right in the back corner to see it. (Mumble) and...

+40

+42

ah...back in the kitchen to original place. From the double doors on the right to the dining room I've got...those double doors have now become saloon doors. To the left of that is cubbard space and sink space. The layout is different than the other place. In here, a...ah...window in the back, and a, oh God, I can only get the first (mumble) proportion. Ah...sitting on the window ledge to try to look back at this (mumble).

PAUSE

+45

Ah...this place is a (mumble) between a small, private kitchen and a bigger, industrial kitchen. It...the thing that's confusing is I'm getting a mish-mash of...of appliances. I have huge stainless steel refrigerators and a breakfast nook side-by-side and they're not computing. I've a feeling that there is a small breakfast table in the back and under the back window and it runs lengthwise, it's small, but it's lengthwise, and I've gotton a feeling that the bench seat...it's bench seat type of arrangement and...ah...bench seat lays against the wall...back against the wall, but exits, throughout it all they all remain the same. Ah...the swinger door...the hallway door has changed its nature, it appears a single, but large door swinger. The door to the dining area is a saloon door, and then there is the back entrance door in the corner of the building. That's all I'm getting.

#14

OK. Before we end the session, I want to...ah...I want you to scope out the building one more time and try to pick up on any occupants of the building, and when you felt you've satisfied...ah...the requirement on that, it's time to end the session.

PAUSE

+48

#10.5

I have...ah...one non-friendly in the living room. Appears to be standing in the middle of the floor. Appears to have a weapon over his right shoulder and appears to be talking to another individual who is seated in a chair along the wall and under the stair case side. I'm still getting imagery of a man sitting at a table reading and it still has the feeling it's an upstairs area.

#14

I want you to take a good look at the man who's upstairs in the reading area. What I want you to do

is take a good look at him and try to identify him after the session in subsequent photography.

PAUSE

+50

#10.5 Ah...I think it's the guy with the beard. (Mumble) fly away (mumble)...he's the guy that popped into my head when I started to look at him. OK, looks like Abraham Lincoln.

PAUSE

#14 Got it on?

#10.5 Yea. OK, there's a window in here somewhere. OK, I had the feeling that the...first of all, the first image I had was sitting by, as I usually do, I always end up on a corner to start with, I must have a fetish for corners.

#14 Well, it gives you an option of going either way.

#10.5 If you ever need anybody to work on a corner, I'm the guy. OK, anyway, looking along the back of the...of a brown stone structure of several stories, the knobby lines that outline the building are to reflect the type of brick, it's like a rough cut stone is my feeling. Ah...and it's got, you know, like an old mansion type structure, not...not straight brick, but like brick stones, stone bricks, that have been hewn out of stone, and they're rough, they're bumpy, they have knobs on them, but they're flat on the top and the bottom, but the...the sides of em, when you run you hand down the wall it's just bump, bump, bump, bump, bump.

#14 OK.

#10.5 Alright, somewhere in the...roughly the center of this is a little peaked roof, back stoop type of a feeling, OK. Sidewalk in front of it goes to the other end of the building, some sort of a low, white wall that squares off here, in the distance, and the...the walk goes around it like that; that's not a structure, that's just a wall of some kind, that was my first imagey, and of course that was, you know, just trying to get in on the target.

#14 Right.

#10.5 OK. Then you had me go to...this is the garbage here, this was a bad first attempt at it. Then you had me go to...ah...look...well...then I looked at the back stoop as I was going down that way. Forget that way. A little indentation there for a simple back door and it was wood and I...I had the feeling it had random windows in it like that, OK, and then here is the stoop, out like that, you know, there's several steps down. OK, and that's just...that's just a...a simple peak there, it's just that thing, that's all that is, and I'll call it back door with a question mark, cause of course I don't really know where I was, but the back, Scene 1, resembles what would be the rear of the structure...what I would refer to as the rear of the structure. OK. Then you had me go to...the main entrance, OK, I had a...ah...how do I describe this now, I'll just start with what the main entrance looks like, as far as I know. OK, this is somewhat elevated; here is ground level, OK. It's got ornamental brick on a wall of a facing wall of a veranda. Coming down here to the left is a stair case, OK, and there...there...OK, it's not very far offset on the left side, possibly just a little bit, like this. Alright, now this thing is in...cut in, carved out of the face of the building like, and that would go down there, and here, offset on the...what would be the right, I had the feeling that there were two pillars, OK, and then you could see the other one behind it, OK, like that. You know, in a row. OK, like this, and that the door was here and possibly a window there, OK, it makes like a little veranda type of a shape. Looks pretty, doesn't it; I wouldn't mind living in a place like that. OK, standing at the door, it looks like this. Some sort of footing on this. Let's see, those come out just about in a straight line. Here is the veranda wall and there are, I don't want to do that yet cause I need to draw...I have a hard time remembering what I need to draw so I don't draw lines in when I need to draw other things, and you can see through this wall on the right, which is that wall there. There. OK, now, to the baseline, there are some veranda type chairs out here...ahm...not really nice stuff like...ah...wrought iron, and...ah...or rattan type of thing; what you'd expect in an outdoor patio chair, you know, that type. OK, now that I've got that drawn in, there are several of them out there, I'm only gonna draw one; hell, I'll draw another one, what the heck. OK. Alright, inside, 5. When I

went inside, the first thing that I saw was a stair well, but as I went ahead and investigated...a stair case...as I went ahead and investigated the stair case, then I ended up with a layout concept that looks like this overhead in 5. Stair case comes downs, there is a window here.

#14 Why don't you label it?

#10.5 That's what I'm talking about. When I said it's like being in a little corner of the room to go upstairs, you have to walk and there's this damn wall there, something, which all...the only thing that I might, if I was to apply some logic to it, I would say that this is the porch area and here is the front door and this cutout thing is the thing that makes this little cubicle here cause that's where Sketch 4 might fit in, right there. But I don't know, I wasn't looking through walls, I was just inside by that time.

#14 OK. Why don't you label that window so we don't confuse it with the door.

#10.5 OK. And I had...these are the steps down, I had the feeling that there was several more steps down going around the corner and then you would go out and this is like...living room, I guess. Living type room, OK, and this is stair well, stair case, upstairs. Right in here, possibly front porch indentation. Alright, that's the up stair case. 6, OK, you walk around that corner and around that corner is the up stair case, OK, and the banister. Actually, it should go up farther to get to the ceiling line, oh, that doesn't matter, the hell with it, I don't give a shit. OK, and back and under that thing is...is the wall, OK, and this is...the feeling that there's a door here, but I didn't really see a door, I think. I really don't think I did. There, like that, OK. This continues on up in the foreground and then about...that's this little bump here looking down in there. OK, make that a little bit higher, and it just disappears to the roof, through the ceiling. OK, feeling that there were...now, OK, I'll compile, because when I came back down stairs I got these vibes; I got a rug area, mellow brown and very nice Louis XVI type of furniture in here, you know, really nice, club footed nice chairs and all that kind of stuff with a big Persian rug on the floor, all nice

and warm, OK. OK, rug. Nice...ah...you know, really nice ornate, luxurious type of furniture, club footed...ah...French Renaissance type of stuff, nice deep, lush Persian rug, and that type of thing. Ah...OK, anyway, I didn't...I wasn't paying that much attention to furniture, you know, the where positioning of furniture...OK, upstairs to No. 7. I went up the up stair case, or maybe it was up the down stair case, and the view then I...when I came out I was not at the head of the stair case, I was a little bit offset to it. I had the feeling that this was the stair case landing there, and there was a hall that went down, like this. OK, and at that time, I already had felt that there was a door at the end of this hall, OK, like that. OK, this is where the stair case comes up, OK. Now, about that time you started me working on people, and I was attracted to where the "X" is right at the beginning and then I sort of stopped and I sort of looked around a little bit more and this feeling to go to the end of that hallway down there was the strongest so that's where I went, OK, but in No. 8 what'll I'll do is I'll do you a little overhead...at that time I think I mentioned the fact that the hallway to the right was not as long...didn't seem to be as long as the hallway to the left, it was as though it was blocked off or was different somehow, so what I end up with is a feeling of hallway that is maybe that long there but much longer down here, OK, and that there are rooms here, OK, but that the end...what would be the end of the hallway is actually...is a room in itself, OK, and that's why it makes the hallway, you know, shorter on that end, cause the hallway's part of the room, where as down at this end I have the feeling...this is second floor...second...I guess I'll call it second floor, I don't know. This is the stairs, OK, down here it's as though there are rooms all along the hallway, OK, and...and you just...you can walk, spit right out the end of it, and that's why the hallway appears shorter on the right than on the left, OK, and don't put any...the numbers of rooms here are just a shag, I did not actually count or talk numbers, but it's as though there are a number of rooms on each side of the hall to the left, OK, alright, 8. Alright, 9 will get to the end room where the "X" is. I'll put the "X" in 8 as well to show continuity here. Alright, in this place, and it was...I really, I got the flavor right off the bat that it was a kitchen, is...ahm...how am I gonna draw it, OK, I'll draw it as though I'm from... I'm looking through the door, OK.

- #14 Or would it be easier to draw it as an overhead?
- #10.5 Uh ha.
- #14 You know, and...
- #10.5 It probably would be, I think I can get everything in that way better.
- #14 Yea.
- #10.5 OK. Windows there, door, alright, now, walking right inside I had the feeling of a refrigerator size thing, white porcelain, OK, and that to the left of that then was counter space that had stainless steel sinks in it, OK, and then that there was...the counter continued on with overhead cabinets hanging over it, OK, and I don't know where it went from there, OK. Alright, the dominant thing in the room in this layout, though, was that there was a table, rather long table, and I had my man...I...I don't know where he was...it was as though when I was standing in the room I could look across this table at him, like he was on the other side of the room, and there was at least one, and...hard to...hard to say if there were any more than one in there. Ah...at first I thought it was like a breakfast or a snacky scene, but as I worked on the rest of the kitchen to get the layout it...it just sort of naturally fell into being a reading type of thing, OK, that's the layout there. I guess that's pretty obvious that that square is a table...rectangle is a table
- #14 Yea.
- #10.5 What's down the left side? I didn't really pick up anything except on the right side, looking around the room this way. Refrigerator right by the door, sink space under, you know, beneath, cubbards beneath, typical kitchen type layout. Overhead stuff. I didn't get any other really important facet; I didn't get a stove or anything like that either, which is sort of surprising. It could be anywhere if it's in there. OK, going to 10. About that time, you told me to go to the main kitchen, and...ah...(laughter)...that was...that sort of brought a little comical...chuckle from me, you know, like, hmmm what do ya know, that's what the special

room is (laughter).

#14 Right, except you were in the wrong kitchen.

#10.5 Huh?

#14 You found the kitchen, but the wrong one.

#10.5 Yea. And that was interesting too that I was attracted to a kitchen upstairs and then turns out I was supposed to be in a kitchen all along, OK, well anyway, let me see, I went back out, I'm trying to keep continuity instead of, you know, not knowing where the other main kitchen would be, I had to go back to the start point and try again, at least that's what I felt I otta do. I went back down the hallway, hung a right, and went down stairs, swung around the stair case, all this happened really instantaneously, I got to the head of the stairs and I was immediately down in the middle of the living room floor and that's when I picked...OK...that is when I picked up the idea of rugs and Louis the XV chairs, and everything. OK, I was sort of lollying around in the middle of the... middle of the living room trying to figure out which...where, you know, where a main...where a main kitchen is, you know, and I was attracted right back, only on ground floor, I was attracted right back on the same azimuth that I had been before. Back into what I said on tape, I'm in... I'm in the same quardon of the building, OK. So I ended up on a ground floor situation. ah...and I'll draw an over head for this. I'll call this...No. 9, I'll call this second floor, OK. No. 10 I'll call ground floor - kitchen. OK, as I swung around the corner to go on under the stairs on my path, I had the feeling that on the right was dining area, and a large dining area, an entertaining dining area, you know, like a...not just a regular old dining room that...that I would have, you know, family type, but a big place, right. Not a...not a cafeteria size, but a... where one could entertain well, if you follow what I mean, you know, OK.

#14 Rather large place.

#10.5 So I'll put this thing in...in, OK, here's stairs, alright. Stairs go upstairs, here's the hallway. OK, I had the feeling that the dining area was offset...offset. There really was no hall here and that the hall began somewhere down here. There is the feeling of...there, like this. OK, this is dining, this is swinging doors, this...I had the feeling coming back that this was one swinging door, OK, and this is a standard door. Let me get through this thing here real fast; this is window. Alright, now, to the left I had the feeling of several large refrigerators, OK. A feeling of a...this is a bench here; I was sitting on the windowsill at one time trying to figure out what in the hell all this stuff was (laughter); like a little gnome peeping in the window, you know, what in the hell is this, and...ah...sort of a longish breakfast...it was a weird composite of...like I said on the tape, industrial and home type thing, you know. OK, like a breakfast table, benches; bench, bench. Ahm...and...and...all...and then I had the...because it was this other idea of it, this industrial, this big entertainment, a big, big, place, bigger place, you know, much more potential to serve many more people here than an average kitchen, I had this continued feeling of an elongated cutting table with all sorts of paraphernalia hanging...paraphernalia hanging down, you know, like a chef would have, a big stainless steel table with an overhead rack with his knives, and his forks, and his spatulas, and his pots, and his pans hanging down over top of this cutting table.

#14 Right.

#10.5 OK. These swinging doors...when I saw the swinging doors on the right I checked to see if there was...like this might be out and there might be an in down here off this dining room, but there wasn't. I...I kept only coming up with the one door here in this right...far right corner. OK, and...ahm...alright...ah...I...the...I was down here sitting on the window sill looking at the standard door feeling and I said to myself, now that's a very weird place to have your...your cooking area. I had the cooking area...the rats are getting bigger.

#14 Speaking of gnomes.

10.5 Yea. The cooking here is like a grill, it's not a stove, it's a grill. I had the feeling, you know, ~~the regular old dining room or luncheonette grill,~~ you know the kind, you have to scrape it off with pumice. It's just actually a flat metal sheet type of grill. Next to these big stainless steel things that I called refrigerators or ice boxes, there's these big...the feeling was these big restaurant ice boxes, you know. Alright, and on the right side, here, was...ah...I'd...I'd have to say that it was...all I can tell ya is that it was a low counter of some kind with overhead stuff. And that's the layout. That's all I got. Now, this door is in...if everything goes right, this door is in the back left corner. As when I was talking about the door, I made some comment that you could not see it from the back of the house, you'd actually have to come down to the...well, from my Sketch 1...OK...in my Sketch 1, you would have to go all the way to the other end, down here near this wall, and then if you looked around the corner of the house, then you'd see the door right there, OK, but you can't see it if you're just in the middle of the house, you have to go down there and look. I didn't have any feeling for any kind of an overhang or little roof or anything like that, it was just sort of like a take out the garbage door and load in the goodies door.

#14 Service door.

#10.5 Service door, yea, right, right. Alright...ah... You asked me to look for other people in the house, and the only other people I got before going back upstairs to check out the guy that I had seen, was the living room scene again, OK. OK, here's a window, and here's this banister that comes up... there's the banister, OK, and then there's the stair way coming in this way, alright. Was a big Persian rug and a guy with a weapon that was pretty much hidden by his arm.

#14 Did you have any preconceived ideas or...of the... this building, its function or...?

#10.5 No, I...I don't even know what the building is, I don't recall, it's been so long...we've been working on this thing so long, I don't know what I may have

heard in the past.

#14 Do you have any...any ideas...ah...what type of building or what it might function as now, after viewing it?

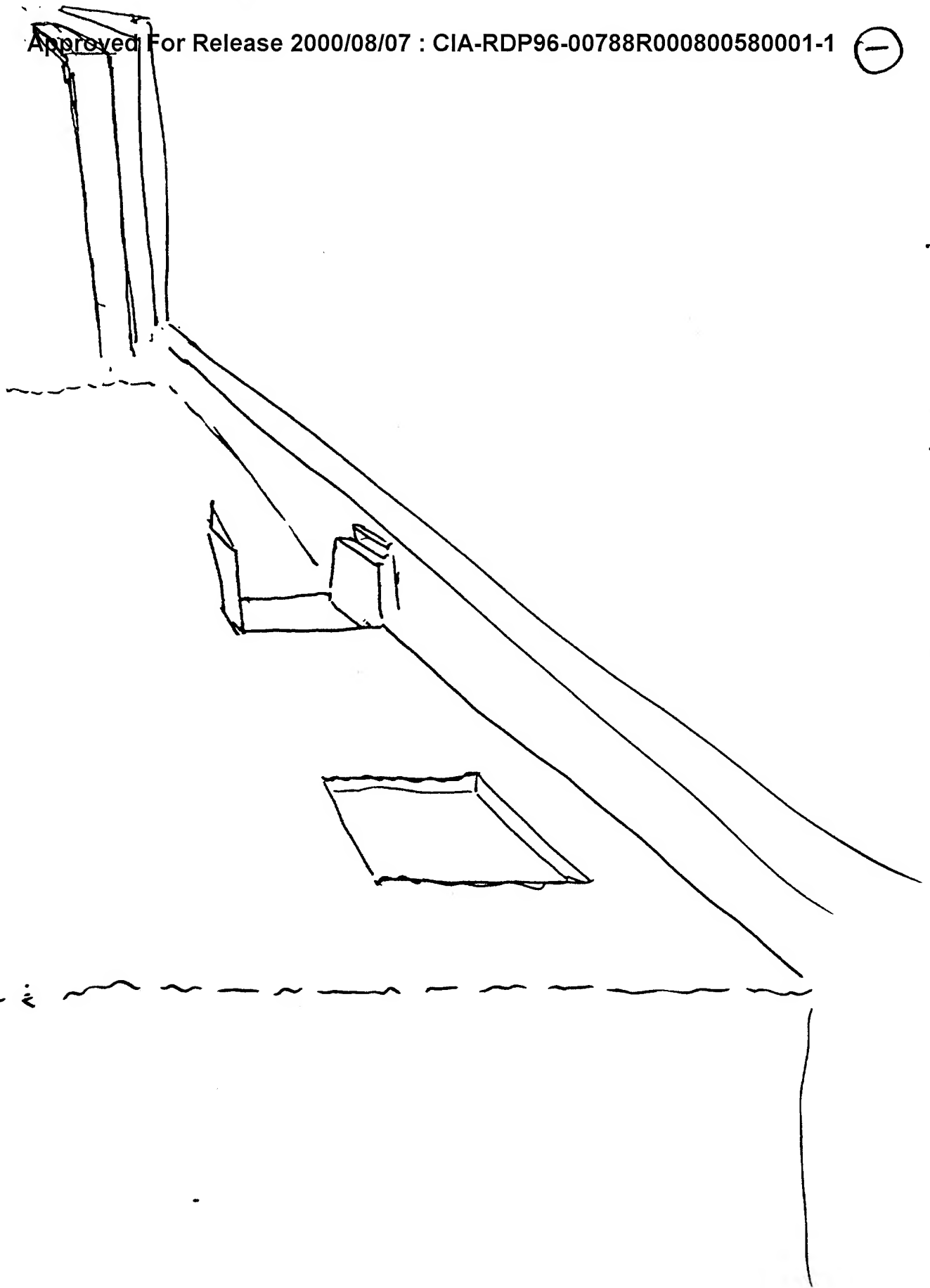
#10.5 (Mumble) with a weapon and this guy is...ah...it is a curious cross between a public place and a residence. I have the feeling it is a residence, but it's some high muckity-mucks residence, and so it's got all these...and it's got all this extra... ~~these extra accoutrements that you would not find~~ in a standard residence. Other than that, I don't know. It looks like a place built for affairs, you know, not sexual, but party affairs. And... ah...OK, here is this thing, I had the feeling that there was a person sitting over here in one of these really nice Louis XVI jobbers, right, and he was talking, OK. That's it, that's all I got.

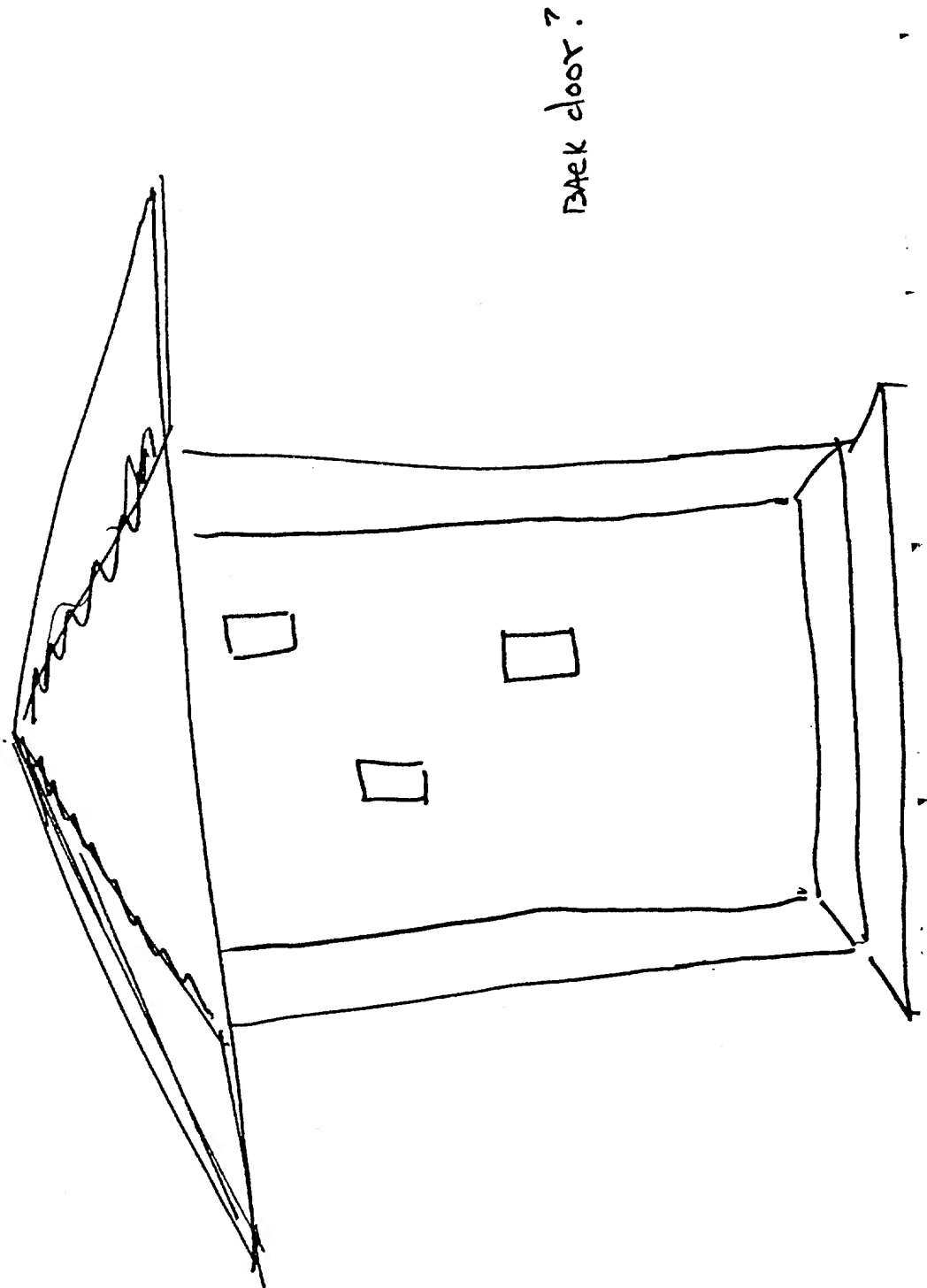
#14 OK.

#6.5 OK. I asked you to look at some photos, and you picked out the photo of Gary E. Lee. You want to tell me why?

#10.5 When I came through the upstairs kitchen door, I asked who the man was, and the photo itself, which I had seen in passing before.

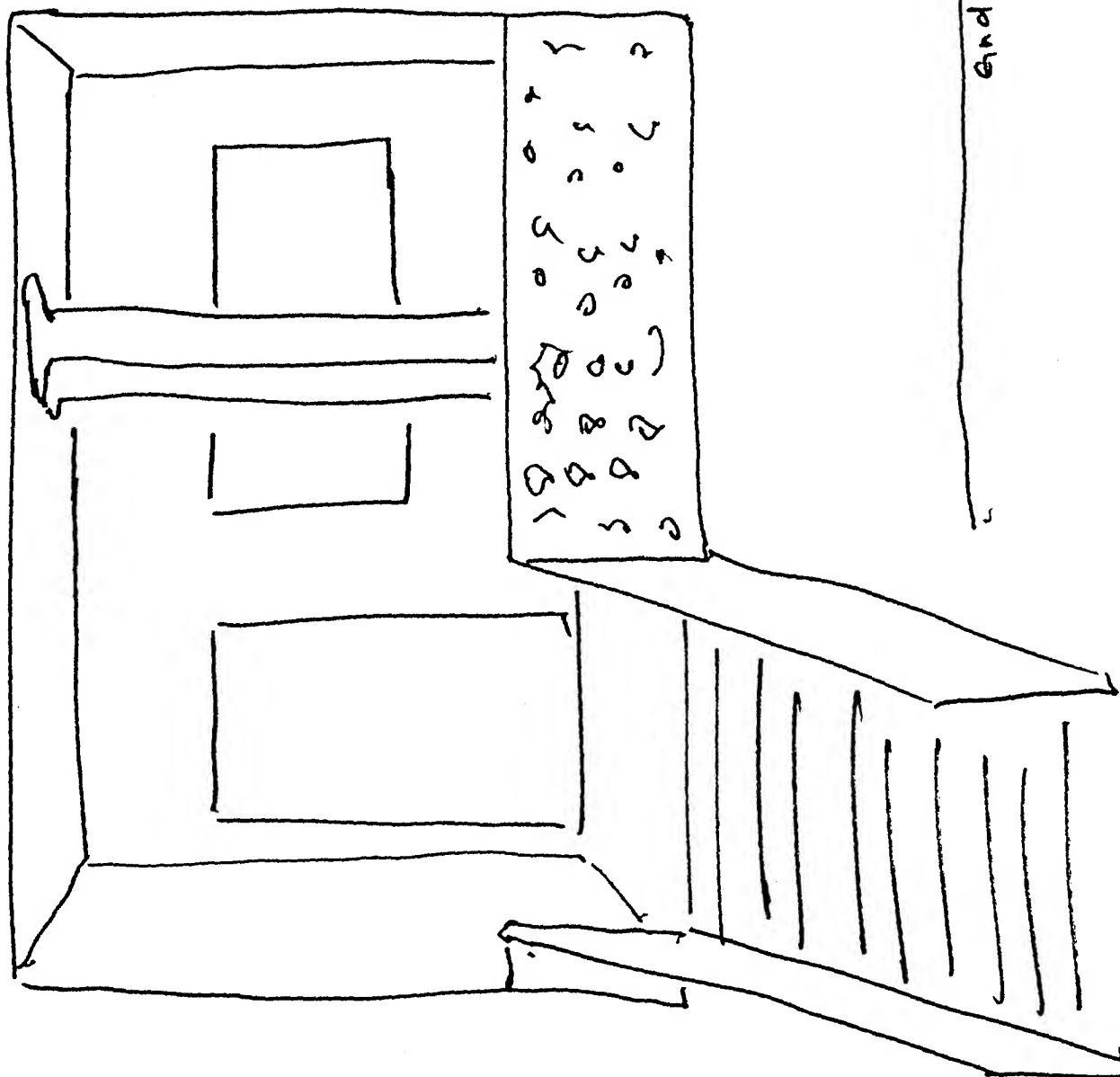
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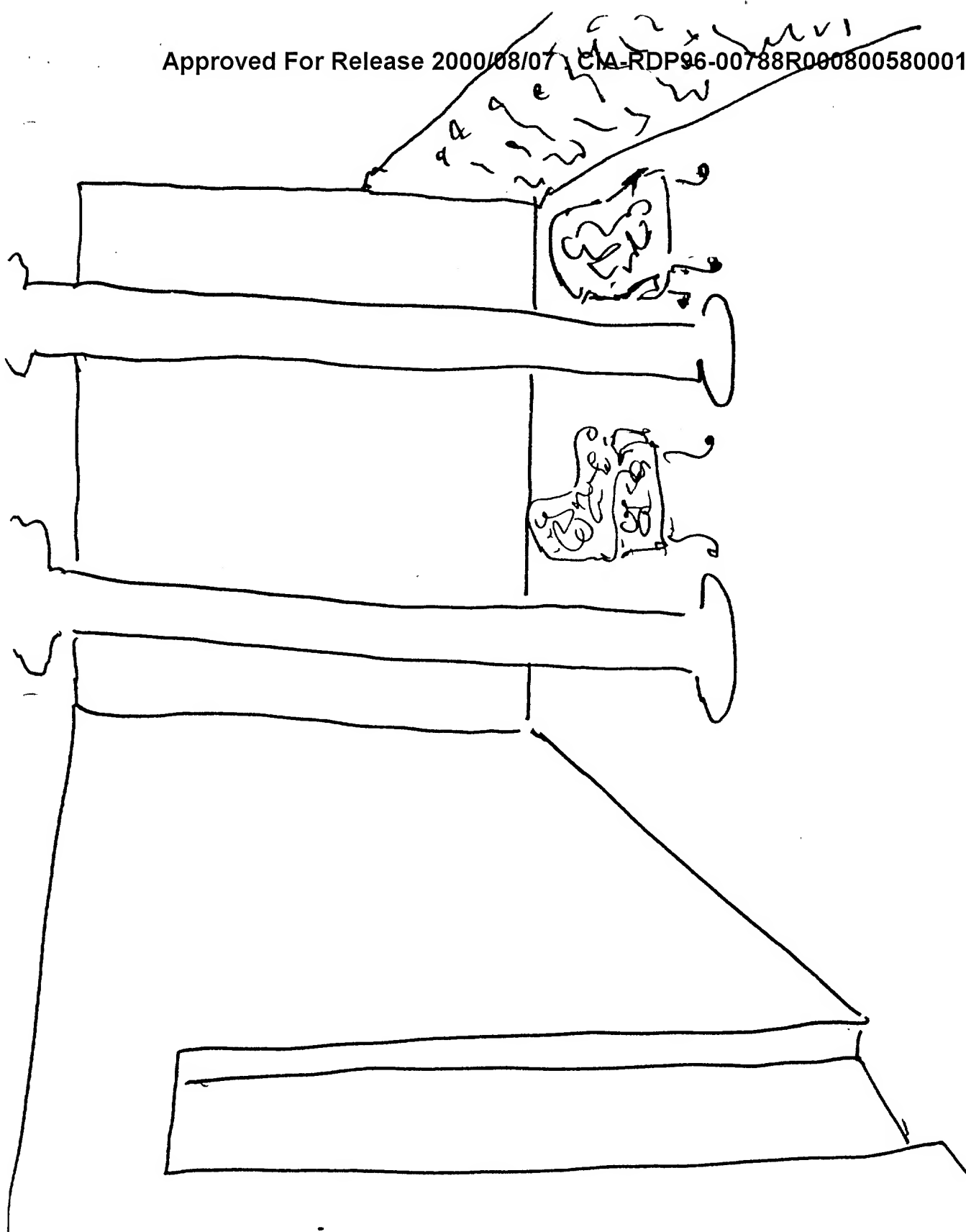


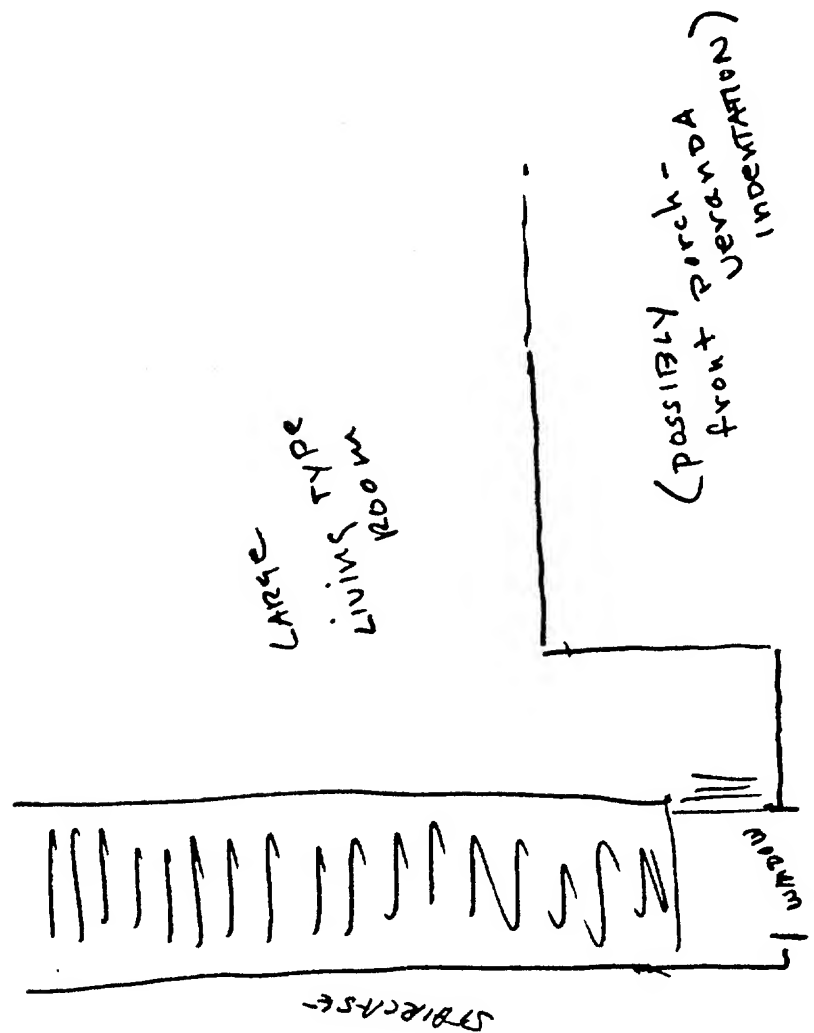
Back door?

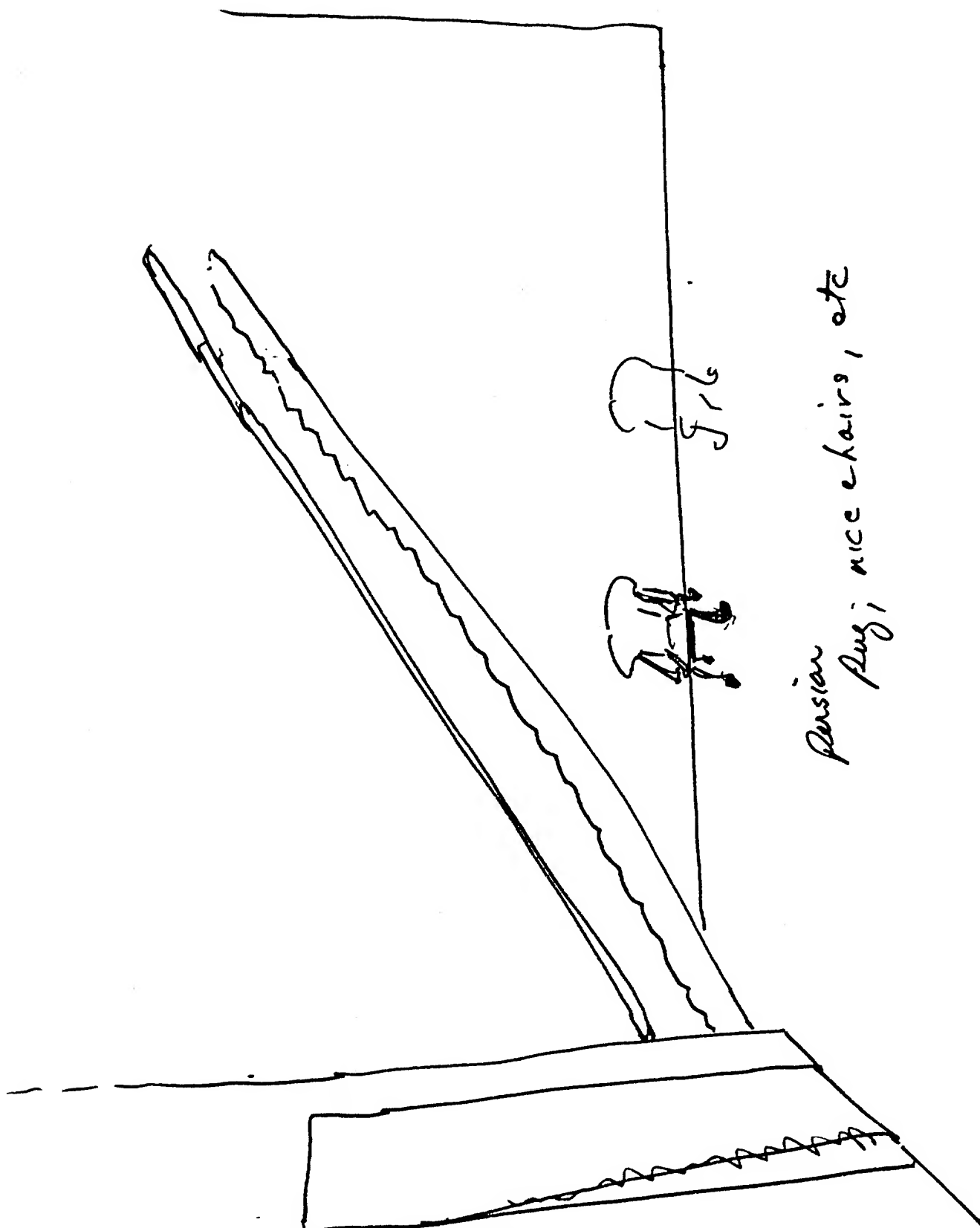
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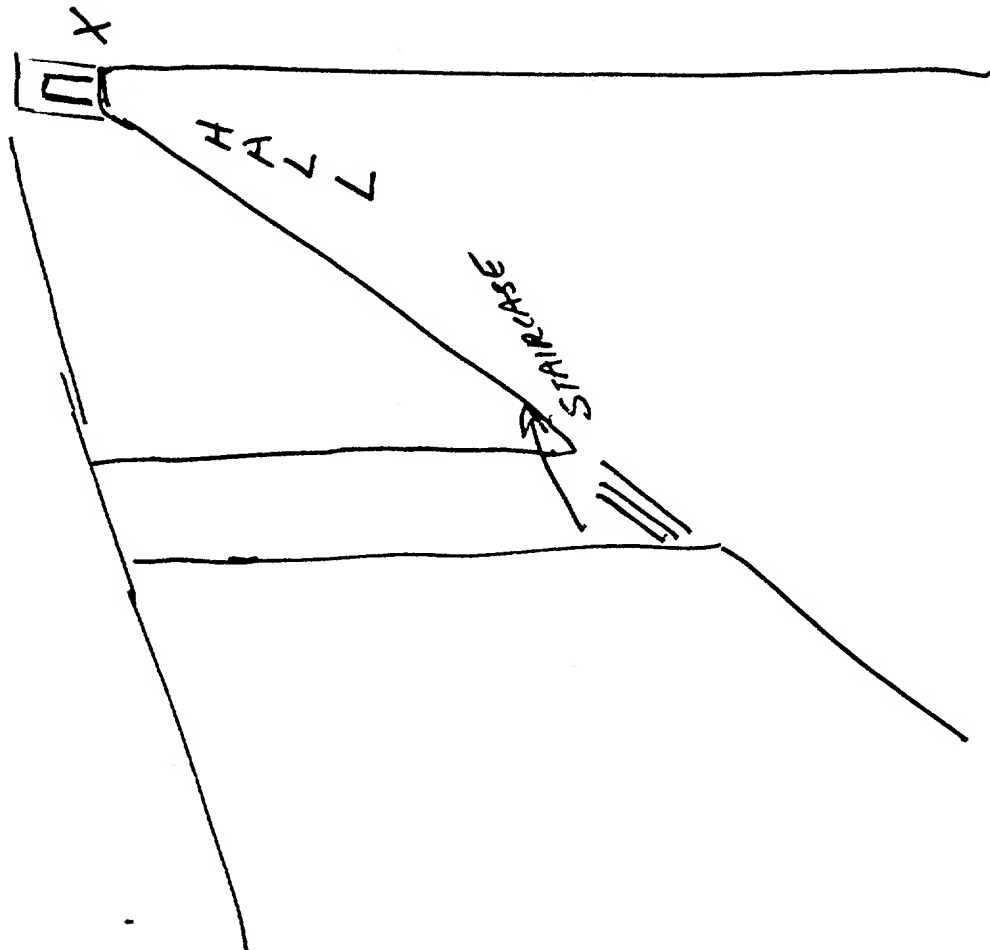


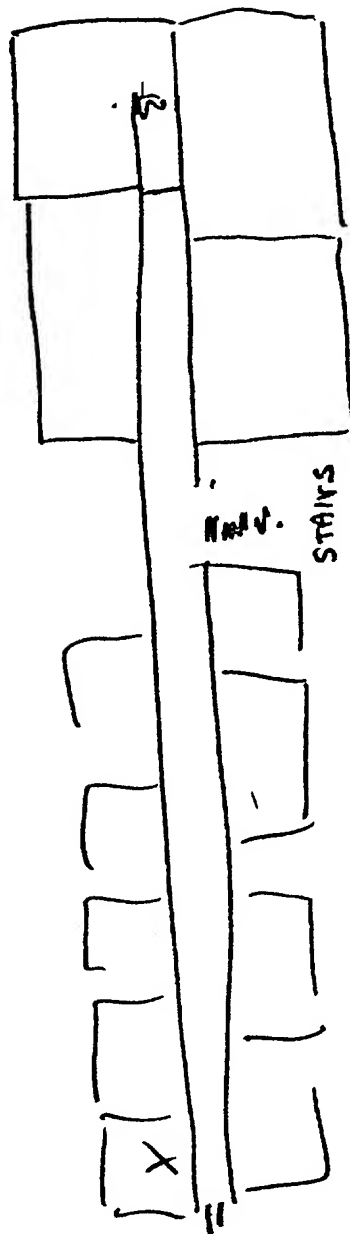
and level



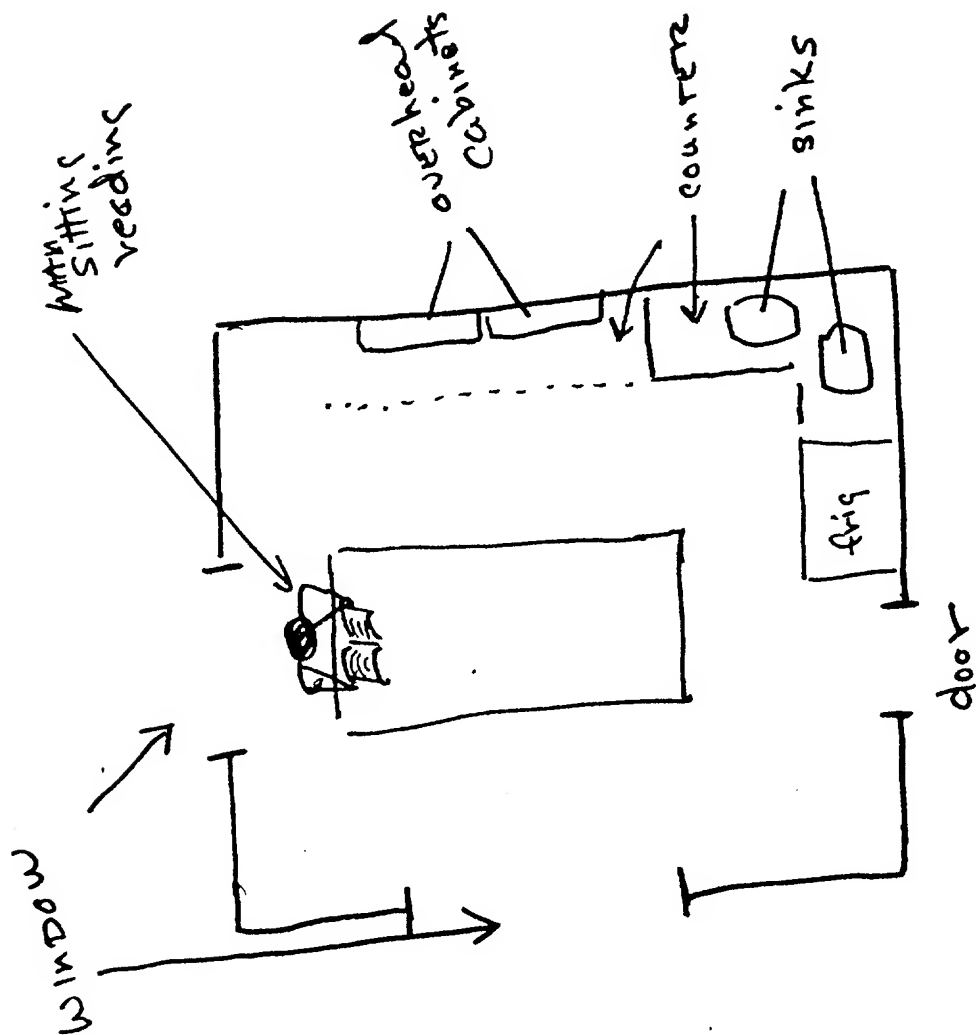






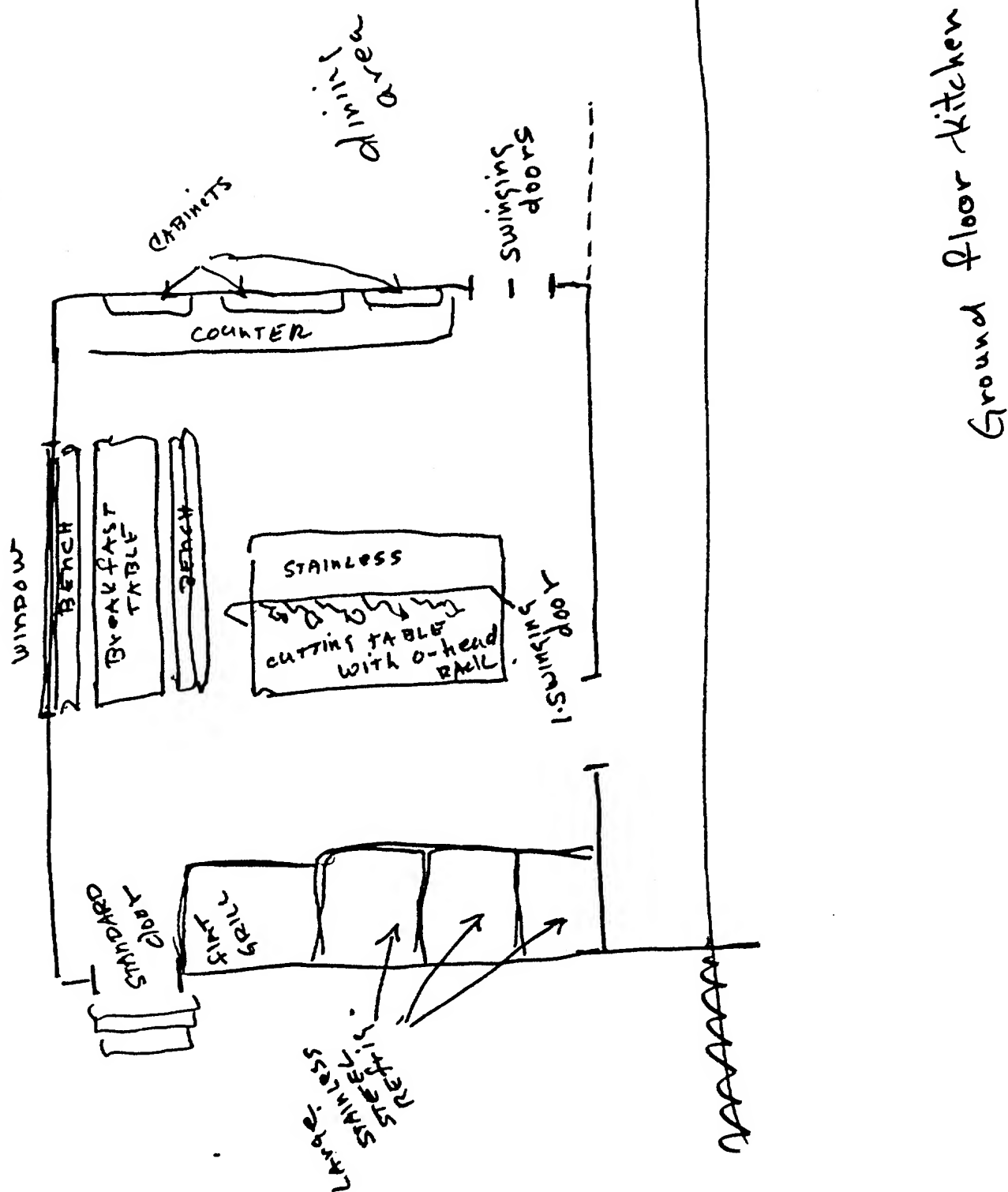


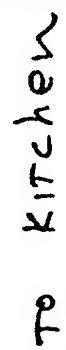
2nd floor



2nd floor kitchen ?

10





TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC70

*Am B
REIN*

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was asked to describe an area referred to as Area "J." He was shown overhead imagery of the US Embassy compound in Teheran, Iran. The area designated as Area "J" was point out to the viewer by the interviewer. The imagery is not included herein due to its classification.
3. (S) The viewer had not worked against this target in the past. The viewer was not told anything about the area he was trying to describe except for its letter designation.

*Admin note: TAPE RAN OUT AND IT WAS
decided by project manager not to use new
one to finish up interview since viewer
had nothing of specific interest to say.*

~~CH~~